

► **HALL OF FAME SPOTLIGHTS** **ERIC CHURCH**

**NASH NEXT**  
**SPOTLIGHT**  
**MADDIE & TAE**

# NASH **country** Weekly

COUNTRY FOR LIFE | AUGUST 31, 2015

**LYNN  
ANDERSON**

**1947-2015**

**A TRIBUTE  
TO THE  
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GARDEN"  
ICON**

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in music

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**1977** SATURDAY,  
AUG. 27



Crystal by Paul Nastin/Getty Images; Gainesville by Andy Batt/CMT

## “Eyes” Has It

**CRYSTAL GAYLE** strolled into Jack’s Tracks studio in Nashville in late 1976 and cut the record that ultimately became her signature song, the pop-flavored “Don’t It Make My Brown Eyes Blue,” written by Richard Leigh. And as producer Allen Reynolds would later note, “It was just one of those charmed sessions.” Crystal nailed the tune, which featured a distinct opening piano riff, on her first take, not necessarily unusual for the long-tressed singer. “I have labored over songs,” Crystal once told *Country Weekly*, “but it always seemed like the first couple takes were what we ended up using.” For “Brown Eyes,” Crystal remembered, “We actually recorded it twice, but the first take was what we kept. There was no way I could re-sing it as well as I did on the first one.” The song, released in July 1977, became a huge crossover hit for Crystal. “Don’t It Make My Brown Eyes Blue” reached No. 1 on the country charts on Aug. 27, 1977, and peaked at the No. 2 spot on the pop charts. In 1978, it won the Country Music Association award for Song of the Year.

**2015**

**AUG. 27**

### **CAPITAL GAINESVILLE**

The new CMT docu-drama series, *Gainesville*, kicked off on Aug. 20 and follows seven friends as they prepare for life in Gainesville, Fla. The show airs Thursday nights at 10 p.m. ET.



**AUG. 28**

### **GIRLS AND COUNTRY SONGS**

The much-anticipated debut album from **MADDIE & TAE**, *Start Here*, hits stores and online retailers on Aug. 28. The record features, naturally, their debut smash, “Girl in a Country Song.”



**AUG. 28-29**

### **TWO-MINUTE WARNING**

Here’s your last chance to see the dual tours of **KENNY CHESNEY** and **JASON ALDEAN** in one big show. The two superstars will play Gillette Stadium, home of the NFL’s New England Patriots, in Foxborough, Mass., on back-to-back nights, Aug. 28 and 29. You’ll kick yourself through the goalposts of regret if you miss this one.



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August 31, 2015

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We remember **LYNN ANDERSON**, the “Rose Garden” singer who opened the doors for future generations of female stars.

## PLUS!



**27** The wait is over, as **MADDIE & TAE** release their full-length debut album a year after “Girl in a Country Song” brought them to national attention. Find out what they have to say about stardom and what the future holds, among other timely topics.



NASH COUNTRY WEEKLY (ISSN 2379-9137) VOL. 22 NO. 35, IS PUBLISHED WEEKLY BY NASH COUNTRY LLC, 506 2ND AVE. SOUTH, SUITE 200, NASHVILLE, TN 37210. PERIODICAL POSTAGE PAID AT NASHVILLE, TN, AND AT ADDITIONAL MAILING OFFICES. EDITORIAL OFFICES LOCATED AT NASH COUNTRY WEEKLY, 506 2ND AVE. SOUTH, SUITE 200, NASHVILLE, TN 37210. COPYRIGHT © NASH COUNTRY LLC. 2015. ALL RIGHTS RESERVED. SUBSCRIPTION RATE IS \$110.00 A YEAR IN U.S. ONLY. SUBSCRIPTIONS NOT AVAILABLE OUTSIDE THE U.S. U.S. POSTMASTER AND SUBSCRIBERS: SEND ALL UAA TO CFS (SEE DMM 707.4.12.5); NON-POSTAL AND MILITARY FACILITIES: SEND SUBSCRIPTION ADDRESS CHANGES AND ADJUSTMENTS, WRITE TO NASH COUNTRY WEEKLY, P.O. BOX 37463, BOONE, IA 50037-0463 OR CALL 1-877-566-6832. SUBSCRIBERS: IF THE POSTAL SERVICE ALERTS US THAT YOUR MAGAZINE IS UNDELIVERABLE, WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN ONE YEAR. FROM TIME TO TIME WE MAKE OUR SUBSCRIBER LIST AVAILABLE TO COMPANIES WHO SELL GOODS AND SERVICES BY MAIL THAT WE BELIEVE WOULD INTEREST OUR READERS. IF YOU WOULD RATHER NOT RECEIVE SUCH MAILINGS, PLEASE SEND YOUR CURRENT MAILING LABEL TO NASH COUNTRY WEEKLY, P.O. BOX 37463, BOONE, IA 50037-0463 PRINTED IN THE U.S.A.

Lynn by Mike Strainger/Corbis; M&T by Joseph Ilianes/BMLG  
On Cover: Lynn courtesy Lynn Anderson



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**NASH Country  
Weekly**

**COUNTRY FOR LIFE**



## FROM THE EDITOR



### Dear Readers,

We've had some bad news in the country music industry of late. Finding out that Lynn Anderson had passed was a shock to us all. I had the pleasure of meeting Lynn a few times, including once at a photo shoot in Nashville. Lynn made us all feel welcome and at ease. She was a sweet and fun-loving person who will be missed. Lynn made her mark on country music and recorded songs that resonated with many,

especially "Rose Garden." In this issue, we take a look at the life and career of the Grammy winner and remember a line from her famous song: *Along with the sunshine / There's gotta be a little rain sometimes.*

In our Nash Next section, we catch up with the ladies who set country music on fire with their debut single, "Girl in a Country Song." Now this duo is ready to keep burning with their debut album, *Start Here*. Maddie & Tae sat down with *Nash Country Weekly* to talk about their new music, touring with Dierks Bentley and anything else they wanted to discuss.

Speaking of Nash Next, I hope you are following along with the progress of your favorite new country radio star. The battle is underway and there is a lot of talent competing. So head on over to [nashnextcountry.com](http://nashnextcountry.com) to sign up and start voting. You can decide who you'll be reading about in upcoming issues of *Nash Country Weekly*.

Don't miss next week's issue, on stands Aug. 31, as we talk with Keith Urban about all things named "John" and the end of *American Idol*.

### SEE YOU NEXT WEEK!

LISA KONICKI, EDITOR IN CHIEF

## FROM THE READER



*Shoot us an email, a comment or a tweet and let us know what you think!*

Letters, Nash Country Weekly, 506 2nd. Ave. South, Suite 200, Nashville, TN 37210

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#### FACEBOOK:

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#### TWITTER:

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Please include your name, address and daytime phone number with all correspondence. Nash Country Weekly assumes no responsibility for returning unsolicited material, including, but not limited to, photographs, artwork, manuscripts and letters. Letters may be edited for clarity and length.

### CORRECTIONS

In the Aug. 17 issue of NCW, in the Country Brew's "Tearful Moments" section, we stated that Craig Morgan's invitation to the Grand Ole Opry happened in 2010, when in fact it occurred in 2008. NCW regrets the error.

We received many comments regarding Reba McEntire and Narvel Blackstock's separation. Here are a few:

### FACEBOOK

Prayers for Reba and hubby Narvel. Hopes for better times coming their way and a happy reconciliation! We love you REBA!

**BONNIE BERGEN FIELDS**

Never saw this coming. Prayers going out to this special couple. Can't believe it. They always seem so happy. May God be with both of them in this time of need. Love you, Reba.

**JANIE CLONCH**

Noo! This is a surprise and I really really really really hope they don't file for a divorce! Omg this sucks.

**LISA AYLWARD**

### TWITTER

@countryweekly so sad i wish them the best.

**DARLA HARRIS**

@DarlaSmith14

@countryweekly Reba we love you! So sad to hear!

**GWEN T EDDY**

@gwentoni

@countryweekly I'm so sad about it . . . Shocked. Love to them both.

**RICK DORRIS**

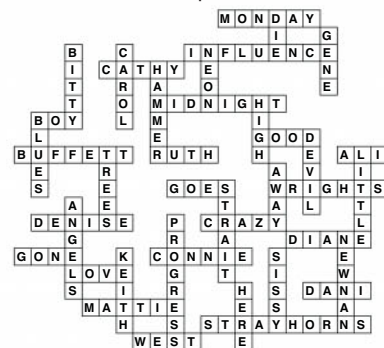
@MakeUpDaddy

@countryweekly Hopefully they'll be able to work things out. That's a lot of years to walk away from. Good luck to them.

**BRENDA BLOUNT**

@bjblones1958

Oops, sorry. In our July 27 issue, we failed to supply the solution to our Alan Jackson crossword puzzle. Here it is:







**YOU CAN DRINK IT ANYWHERE  
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George Jones' White Lightning moonshine received platinum honors in the 2015 SIP Awards. Come visit the George Jones Entertainment complex in Nashville, Tennessee and experience White Lightning, fine dining, live entertainment, river views and a museum filled with artifacts from the legendary singer.

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# FIRST TAKE

## NEW YORK STATE OF MIND

Kelsea Ballerini, surrounded by fans and photographers, performs on the Empire State Building's 86th-floor observatory to promote her new album, *The First Time*.











Putting *literacy*  
center stage.



## Your ticket shows you care

Use the code "TEACH" when purchasing Grand Ole Opry August show tickets, and a portion of the proceeds will go to support literacy efforts as part of the Opry's 90th Anniversary Cause for Applause initiative.

**Kleenex**  
SOMEONE NEEDS ONE

THE COUNTRY  
**BREW**

*Tearful Moments*



**JUNE 9, 1984**

# *The Call of Home*

**LORRIE MORGAN**, the daughter of Opry legend and Country Music Hall of Famer George Morgan, had grown up backstage at the Grand Ole Opry. She made her Opry debut at age 13, singing the tune "Paper Roses," but it was not until more than 10 years later that the hitmaker felt she had truly arrived by becoming an official Opry member. "You can't imagine how I felt the night I became a member of the Opry," she says. "The first time I could really call this place home. I couldn't stop shaking or trembling or crying."

photo courtesy Grand Ole Opry



# This year, it's reading, writing and *caring.*

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**Together, Dollar General and KLEENEX® are donating \$50,000 to a local school for literacy.**

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## **Setting the stage for literacy**

As part of the Grand Ole Opry's 90th Anniversary Cause for Applause initiative, the Opry will donate a portion of ticket sales, welcome special guest announcers and present exclusive content on [opry.com](http://opry.com) all in the name of literacy.

## **Show you care**

Show your support by shopping Kleenex® at Dollar General and visiting the Grand Ole Opry® this August. You can also donate directly at [dollargeneral/dgliteracy.com](http://dollargeneral/dgliteracy.com)

**Kleenex**  
SOMEONE NEEDS ONE

# THE COUNTRY BREW

A SWEET TASTE OF ALL THINGS COUNTRY

*Opening Act*



## BUCKS FOR BOOKS

**MIRANDA LAMBERT** is making it a little easier for some lucky women to study the music business, and maybe, just maybe, that could lead to a great gig working with Ran one day. In collaboration with Belmont University in Nashville, Miranda has established the Miranda Lambert Women Creators Fund to provide scholarships for women entering the school's Mike Curb College of Entertainment and Music Business. To be eligible, students must be enrolled and majoring in music business, songwriting or entertainment industry studies for the 2016/2017 term.

photo by Cooper Neill/Academy of Country Music





(Above) **MAD HATTER** Jason Isbell had so much fun at his baby shower that he decided to keep a present for himself; (right) **WHEN YOU'RE A JET** You're a Jet all the way, Tim McGraw.



(Left) **HONKY-TONK GIRLS** Loretta Lynn (left) and Rainey Qualley share a hug; (above) **FRIENDLY FIRECRACKERS** Reba McEntire (left) and actress Shirley MacLaine make time for a friendly lunch date.





**FOREVER IN BLUE JEANS** Sheryl Crow and Habitat for Humanity house leader Billy Puckett install insulation made from old blue jeans; (below) **WISHES GRANTED** The band John & Jacob presents CMA Foundation grants to Nashville's Musicians Corner and W.O. Smith Music School.



(Above) **SPECIAL HONOR** Eric Paslay (left) passes the torch flame to Jon Pardi during the Special Olympics Unified Relay Across America; (below) **LEMON HEADS** When life gives you lemons, make lemonade . . . and charge 50 cents per glass because Brett Eldredge is good for a dollar.

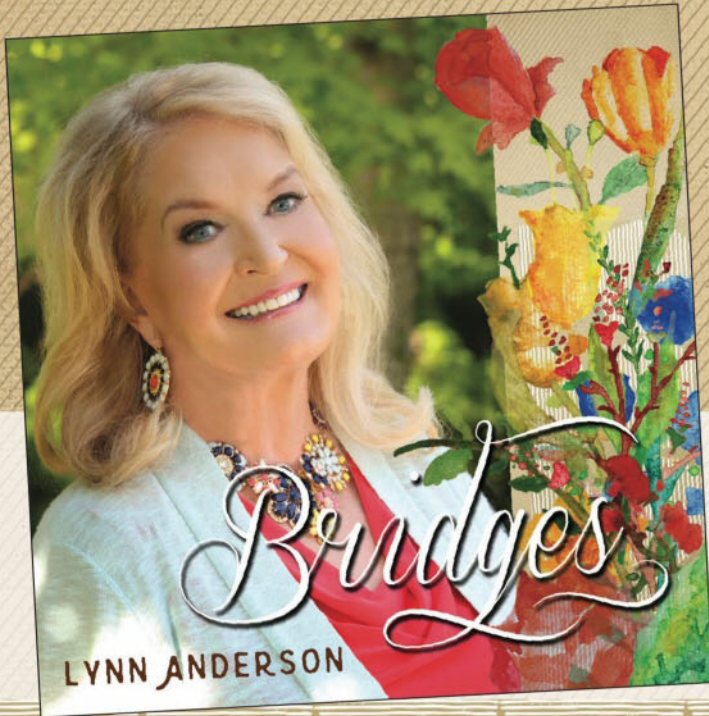




# LYNN ANDERSON'S

BRAND NEW ALBUM

## Bridges



"Twelve songs that tackle topics of salvation, redemption, forgiveness, faith, love and acceptance."

IN LOVING MEMORY

*Lynn Anderson*

SEPTEMBER 26, 1947 - JULY 30, 2015

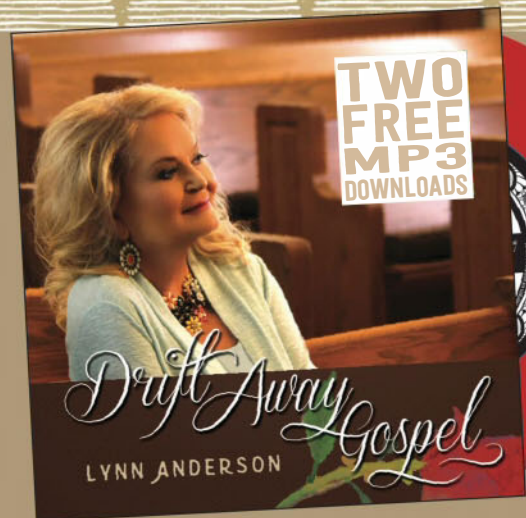
Center Sound Records would like to send our condolences to the Anderson family. We would also like everyone to know that Lynn Anderson will always be a part of the Center Sound Records' family. We are very fortunate to have known her and have her on our label. This legend's grace and voice will forever be missed.

There is one more rose in God's garden. Rest in peace.

**Craig, Mary and the rest of the Center Sound Records' Family**

"Bridges" is Mom's first religious CD in her long career of making music. It has been our soundtrack the past few months and now it's become the perfect memoir. Like a gift left behind delivered as only Mom can . . . It's almost like it was meant to be.

**Lisa Sutton, Lisa Sutton Music Services**



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**THUNDERING HERD** Thousands of fans stampeded through Twin Lakes, Wis., for the Country Thunder Music Festival, which hosted a number of top acts, including Tyler Farr (pictured), Eric Church, Blake Shelton and many more.



Dustin Lynch (left) and Luke Bryan take a shot with a fan.



Phil Vassar



Maddie & Tae



Jerrod  
Niemann



The Swon  
Brothers



Clare  
Dunn



Dierks  
Bentley



The look on  
Dustin Lynch's  
face says it all—  
some fans had  
too much fun.



## ERIC CHURCH EXHIBIT HEADED FOR HALL

The Country Music Hall of Fame and Museum in Nashville continues to spotlight contemporary artists in special cameo exhibits. Next up at the famed Hall is an exhibit exploring the life and career of **ERIC CHURCH**, titled *Eric Church: Inside the Outsider*, beginning on Sept. 18 and running through February 2016. The exhibit will feature stage wear, guitars, song manuscripts and photos, along with other items from Eric's personal collection. For more information, please visit [countrymusichalloffame.org](http://countrymusichalloffame.org).



## TEXTING IN TEXAS

Houston entrepreneur and singer/songwriter **RICH O'TOOLE** is helping his fellow Texans communicate their pride via text message with the new TexMoji app. Rich, designer Ted Burrell and social media whiz Sean Compton, the brains behind the "Sorry I'm Texan" social media pages, collaborated on the emoticons that range from images of boots, tacos, the Texas flag, Whataburger fries and Willie's braids, but they also enlisted their social media friends. Rich tells *Nash Country Weekly*, "We asked everybody what represents Texas—from Whataburger to the mockingbird to the state capitol. We wanted to represent the app in the best way possible and vote on it." Their solicitation resulted in more than 300 ideas that were narrowed down to the best 125. Here are just a few:



## BIRTHDAYS

**AUG. 24, 1970**  
**KRISTYN OSBORN**  
of SheDAISY

**AUG. 24, 1982**  
**CANAAN SMITH**

**AUG. 25, 1949**  
**HENRY PAUL**  
of BlackHawk

**AUG. 25, 1961**  
**BILLY RAY CYRUS**

**AUG. 25, 1970**  
**JO DEE MESSINA**

**AUG. 26, 1961**  
**JIMMY OLANDER**  
of Diamond Rio

**AUG. 26, 1985**  
**BRIAN KELLEY**  
of Florida Georgia Line

**AUG. 27, 1949**  
**JEFF COOK**  
of Alabama

**AUG. 27, 1961**  
**JEFFREY STEELE**

**AUG. 27, 1969**  
**COLT FORD**

**AUG. 28, 1965**  
**SHANIA TWAIN**

**AUG. 28, 1981**  
**JAKE OWEN**

**AUG. 28, 1982**  
**LeANN RIMES**

**AUG. 28, 1989**  
**CASSADEE POPE**

**AUG. 29, 1956**  
**DAN TRUMAN**  
of Diamond Rio

**AUG. 29, 1966**  
**SHAWN CAMP**





## HONOR THY MOTHER CHURCH

The 9th annual ACM Honors will take place at Nashville's revered Ryman Auditorium on Sept. 1 to recognize the special honorees and off-camera category winners from the 50th annual Academy of Country Music Awards.

**JAKE OWEN** will host the showcase for the second time, which will feature performances from **JASON ALDEAN**, **MIRANDA LAMBERT**, **ROY CLARK** and **RESTLESS HEART**. Among those being honored are **ERIC CHURCH**, **LORETTA LYNN**, **ALABAMA** and **LUKE LAIRD**, who was named Songwriter of the Year.

## 5 SONGS THAT INSPIRED CHASE RICE



### 1 "THE DANCE" GARTH BROOKS

That's my number one song.

### 2 "ANYTHING BUT MINE" KENNY CHESLEY

It takes me back to summertime.

### 3 "THOSE I'VE LOVED" ERIC CHURCH

It wasn't a single, but it was his "Carolina Can."

### 4 "WAGON WHEEL" OLD CROW MEDICINE SHOW

We jammed out to it in college and would crank it up before going out.

### 5 "READY SET ROLL" CHASE RICE

That song literally allowed me to have a career.

## NEW RELEASES



### ALABAMA SOUTHERN DRAWL

The biggest band in country music history, **ALABAMA**, has new music on the way on Sept. 18. Founding members **RANDY OWEN**, **JEFF COOK** and **TEDDY GENTRY** reunited to record

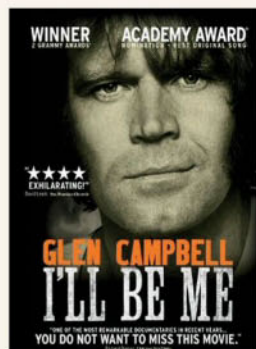
*Southern Drawl*, the group's first original music since 2001. A release notes that the album will put the guys in more contemporary surroundings. "Country music when we took our 'vacation' is not the same country it is today," said Jeff Cook in a release. "For people who knew the original Alabama, it's going to be a little different to their ears."



### JEWEL PICKING UP THE PIECES

Singer/songwriter **JEWEL** is returning to her musical roots with a new LP, *Picking up the Pieces*, scheduled for release on Sept. 11. In a nod to her blockbuster album *Pieces of You*, Jewel claims

the new album will be more like that folky landmark and feature the talents of her original producer Ben Keith and some of Neil Young's collaborators. Since her last full-length album, Jewel gave birth to her son Kase but also ended up divorcing husband Ty Murray. "This is just me. These are my thoughts. These are my feelings. This is my poetry," Jewel said in a release. "It really felt like returning to a part of me that I didn't mean to lose, but with time and relationships and life and surviving and dealing, you take on new things and not all of them are great."

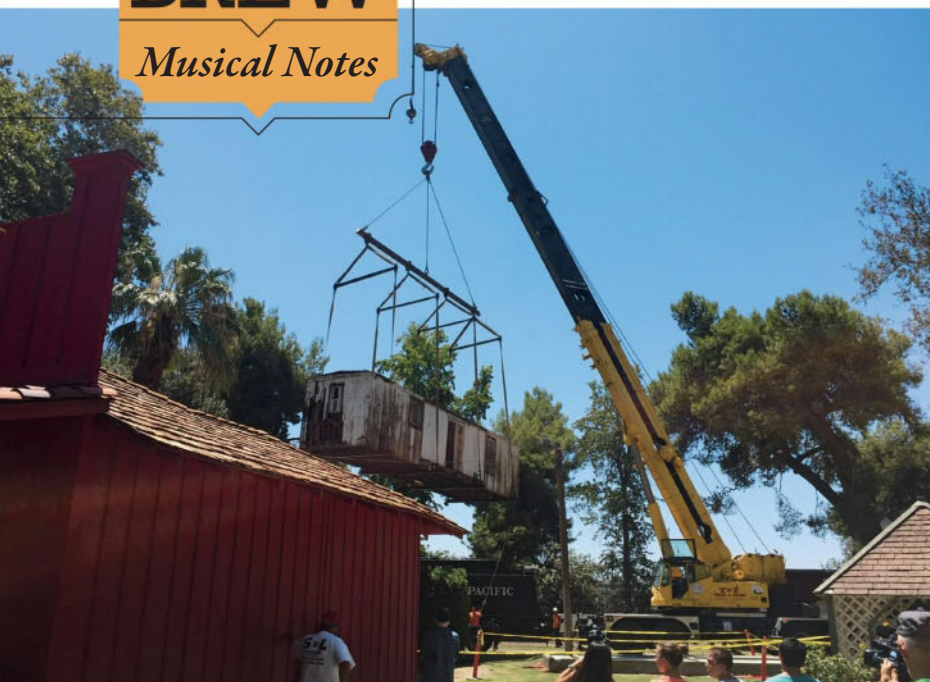


### GLEN CAMPBELL: I'LL BE ME DVD

The acclaimed, inspiring documentary, **GLEN CAMPBELL: I'll Be Me**, is heading to DVD on Tuesday, Sept. 1. The film profiles Country Music Hall of Fame member Glen Campbell and his battle with Alzheimer's, filmed during his final American tour in 2011 and 2012. Directed by actor

James Keach, the documentary takes an unflinching look at Alzheimer's but is ultimately a story of triumph. Glen's wife, Kim, and their children Ashley, Cal and Shannon appear throughout the film, which also features cameo appearances by **KEITH URBAN**, **PAUL McCARTNEY**, **BLAKE SHELTON**, **BRUCE SPRINGSTEEN** and other Glen admirers.





# BOXCAR BUNGALOW

**MERLE HAGGARD**'s childhood home—a train boxcar—was moved from its original location at 1303 Yosemite Drive in Oildale,



Calif., to its new permanent home at the Kern County Museum in Bakersfield, Calif. Merle's father bought the home for \$500 in 1935, two years before Merle was born.

A preservationist group called Save Hag's Boxcar, spearheaded by Glenda Rankin and Dianne Sharman, raised the money to move the boxcar to the Kern County Museum, where it will be restored for display.

## BACK IN BLACK

After an eight-year album blackout, **CLINT BLACK** has seen the light and is preparing to drop

a new album in the fall via label Thirty Tigers. Clint, who gained fame for such hits as "Killin' Time" and "A Better Man," wrote or co-wrote every song on the as-yet-untitled album, which was recorded in his home studio in Nashville and features collaborations with his wife, Lisa Hartman, and **STEVE WARINER**.



## ON TOUR | CHRIS YOUNG | I'M COMING OVER TOUR

OPENING ACTS: ERIC PASLAY & CLARE DUNN

**OCT. 22**  
**Savannah, Ga.**  
Savannah Civic Center

**OCT. 23**  
**Alpharetta, Ga.**  
Verizon Amphitheater

**OCT. 24**  
**Chattanooga, Tenn.**  
S&S Memorial Auditorium

**OCT. 29**  
**Reading, Pa.\*\***  
Santander Arena

**OCT. 30**  
**Erie, Pa.**  
Erie Arena

**OCT. 31**  
**Huntington, W.Va.**  
Big Sandy Superstore Arena

**NOV. 13**  
**Muncie, Ind.**  
Emens Auditorium

**NOV. 14**  
**Kalamazoo, Mich.**  
Miller Auditorium

**NOV. 19**  
**Broomfield, Colo.**  
1stBank Center

**NOV. 20**  
**Billings, Mont.\*\***  
MetraPark Arena

**NOV. 21**  
**Bismarck, N.D.**  
Civic Center

**DEC. 3**  
**Duluth, Minn.**  
AMSOIL Arena

**DEC. 4**  
**Rochester, Minn.**  
Civic Center Arena

**DEC. 5**  
**Green Bay, Wis.**  
Resch Center

**\*\*Clare Dunn is not appearing on these dates.**





# Kindred Spirits

## DREAMCATCHER

CELEBRATE  
A LASTING  
BOND  
OF LOVE

- Native American-inspired masterpiece showcases Carol Cavalaris's art on genuine leather
- Embellished with real feathers and colorful beading

### *A Tribute to a Forever Love*

Wolves mate for life, forming lasting bonds of love and partnership. It's what inspired Carol Cavalaris to create this artwork of a pair of white wolves that is the centerpiece of "Kindred Spirits," a first-of-a-kind Native American-style heart-shaped dreamcatcher. The romantic artwork is showcased on real leather on an artist's resin frame resembling white birch. Real feathers, beads, and embellishments reminiscent of Native American-style jewelry designs complete the eye-catching design.

#### EXCEPTIONAL VALUE... SATISFACTION GUARANTEED!

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**YES.** Please reserve the "Kindred Spirits" Dreamcatcher for me as described in this announcement.  
Limit: one per order. **Please Respond Promptly**

Mrs. Mr. Ms.

Name (Please Print Clearly)

Address

City

State

Zip

Email (optional)

**01-20955-001-E08191**

\*Plus \$8.99 shipping and service. Limited-edition presentation restricted to 295 crafting days. Please allow 4-8 weeks after initial payment for shipment. Sales subject to product availability and order acceptance.



# BUDDY EMMONS

## 1937–2015

Steel guitar innovator **BUDDY EMMONS**, who helped give country music some of its signature sound, died on July 21 in Hermitage, Tenn., outside of Nashville.

During Buddy's storied musical career, he played with Ernest Tubb's Texas Troubadours and Ray Price's Cherokee Cowboys and recorded with Bob Dylan, Ray Charles, The Everly Brothers, George Strait, Gram Parsons and many others.

Born Buddie Gene Emmons in Mishawaka, Ind., he began learning to play the lap steel at the Hawaiian Conservatory of Music in South Bend, Ind., when he was 11 years old. Soon, he was figuring out how to play the steel parts on popular country songs by ear. At 16, he was on his own as a professional musician, playing with a band in Calumet City, Ill.

Buddy's first big break came at 18, when Little Jimmy Dickens heard him playing in Casey Clark's band and hired him away. After Little Jimmy decided to play solo, Buddy and Shot Jackson started designing their own steel guitars under the name Sho-Bud and Buddy began playing sessions in Nashville. One of his first was on Faron Young's "Sweet Dreams."

In 1957, he landed a touring gig with Ernest Tubb's Texas Troubadours and played on the singer's "Half a Mind (to Leave You)." In 1962, he left Ernest's band to join Ray Price's Cherokee Cowboys, using his innovative pedal steel setup on recordings like "You Took Her Off My Mind."

Departing the Sho-Bud company, Buddy formed the Emmons Guitar Company to make steel guitars, which are



highly sought after today. He later left Nashville for California, where he joined Roger Miller's band and played sessions with The Carpenters, Nancy Sinatra and others.

Buddy returned to Nashville in the mid-'70s and kept up regular session work for another two decades with George Strait, Gene Watson and others. He stopped doing regular sessions in 1998 to tour with The Everly Brothers, until a repetitive-motion injury in his right thumb and wrist forced him to stop playing for a while. When he healed, he did only selective work for his friends.

He also released a series of instrumental recordings that straddle Western swing, country and jazz and are considered foundational pedal steel recordings.

Buddy's third wife, Peggy, died in 2007. He is survived by a son and several grandchildren.



## LONE STAR LEGENDS HONORED

It was a little surprising to realize that a **TEXAS MUSICIANS MUSEUM** didn't exist prior to July 25, but now that it does, make your way down to Irving, Texas, to enjoy this new landmark that honors the heroes and legends of Texas music. Memorabilia and exhibits spotlight the music and careers of artists ranging from **BUDDY HOLLY** and **JANIS JOPLIN** to **WILLIE NELSON** and **BEYONCÉ KNOWLES**. For details on upcoming concerts and information on how to purchase tickets or a membership that gets you into all of the festivities free, visit [texasmusiciansmuseum.com](http://texasmusiciansmuseum.com).



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## Singles



### Blake Shelton

#### "Gonna"

WARNER BROS. RECORDS

**B**

It's pretty much a foregone conclusion that a new single from Blake Shelton will go to No. 1 these days, even in light of his divorce from Miranda Lambert. That being said, there's a lot to like about "Gonna," the fourth single from his album *Bringing Back the Sunshine*. Written by Luke Laird and Craig Wiseman, this one plays around with the title word, which sounds pretty country when it comes out of Blake's mouth. It's more or less an extended pickup line from a guy trying to impress a woman, but his aims are higher than a meaningless one-night stand. In the bridge, Blake sort of sing-raps, *I'm working on a long-term plan, gonna be your man, gonna put a little rock steady on your hand*. It scans a little odd in the context

of his divorce, but just try to remember it was recorded well before his and Miranda's split, so don't read too much into it. There are a few goofy lines throughout (*we can pump it on the boulevard or kick it in the country* comes to mind), but Blake sells it with his trademark charm. Soni-

cally, it's as easygoing as a lazy summer day: a mid-tempo with a slight reggae influence, where the rhythm even guitar strums on the upbeats. But because this is 2015 in country music, there is also a faint vocal beatbox that thankfully gives way to a simple, memorable lead guitar riff that plays

again before each verse. It may not be a master's thesis in songwriting, but "Gonna" works perfectly well as harmless summer fun goes.

**JON FREEMAN**

**AT A GLANCE:** Back in lovable goofball mode, Blake gives "Gonna" some get-up-and-go.





## THE NCW JUKEBOX

Essential songs  
from the artists  
featured in  
this issue

**LYNN  
ANDERSON**  
"Rose Garden"

**BRANTLEY  
GILBERT**  
"One Hell of an  
Amen"

**MADDIE & TAE**  
"Sierra"

**PAT GREEN**  
"Girls in Texas"

**LINDI ORTEGA**  
"I Ain't That Girl"

**ERIC CHURCH**  
"Like a Wrecking  
Ball"

**CHRIS JANSON**  
"Buy Me a Boat"

**COREY SMITH**  
"Feet Wet"

**JENNIFER  
NETTLES**  
"Sugar"

**CRYSTAL GAYLE**  
"Don't It Make My  
Brown Eyes Blue"

**LADY  
ANTEBELLUM**  
"Long Stretch  
of Love"

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FOR THIS  
NASH COUNTRY WEEKLY  
PLAYLIST ON  
**rdio**



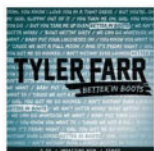
### Ronnie Dunn "Ain't No Trucks in Texas"

NASH ICON MUSIC

**B+**

Ronnie Dunn has one of the absolutely most captivating voices in country music, and in his newest single, "Ain't No Trucks in Texas," we get to regale in the range and the ache of this talented and emotive vocalist. Ronnie's delivery of this contemporary take on George Strait's "Ocean Front Property" is at once mournful, embittered and intoxicating for listeners. And ace writing team Wendell Mobley, Tony Martin and Neil Thrasher cleverly use obvious imagery to create an exceptional musical moment.

TAMMY RAGUSA



### Tyler Farr "Better in Boots"

COLUMBIA NASHVILLE

**B-**

What's a guy like Tyler Farr to do? He hit No. 1 with *Suffer in Peace*'s lead single, "A Guy Walks Into a Bar," but the follow-up ballad, "Withdrawals," couldn't crack the Top 40. For the album's third single, "Better in Boots," Tyler goes back to the bro-country well to sing about Friday nights and

full moons. While "Better in Boots" lacks any lyrical substance, the infectiously soulful groove coupled with Tyler's gritty vocals will make this song one of country radio's most friendly this fall.

JIM CASEY



### Cassadee Pope "I Am Invincible"

REPUBLIC NASHVILLE

**B+**

Inevitably, the dreaded two-word description of "empowerment anthem" has to come into play. And to be sure, Cassadee pretty much declares everything but *I am woman* (with nods to Helen Reddy), serving up lines like *I am unbreakable* and *I'm a diamond cut to last*. Normally, this would leave listeners heading for the fastest exit, but that's not the case here. It's all due to Cassadee's performance, which by any standard is an amazing one. She displays incredible range, but without the show-off, reality television overkill, and interprets these life-affirming lyrics with passion and beauty. In essence, Cassadee takes what could have amounted to a Hall-mark card set to music and makes it sound totally original. "I Am Invincible" should get plenty of radio airtime and just might be the song that catapults the deserving Cassadee to real star status.

BOB PAXMAN

### Kacey Musgraves "Dime Store Cowgirl"

MERCURY NASHVILLE

**A**

No one could ever accuse Kacey Musgraves of being anything but honest and authentic, whether it's her pure, unaffected vocals or unapologetic and unpretentious lyrics. And in her new single, the autobiographical "Dime Store Cowgirl," she explains that genuineness with postcard-image lyrics, a shuffle-y arrangement and a two-step rhythm that rings of the goodness that is real country music. Longtime fans will recognize some of the lyrical references she makes, but the newcomers to Kacey's camp can still appreciate the message of embracing your roots. It's just a real head-scratcher why, generally speaking, country radio is so reluctant to run this girl up the charts. TAMMY RAGUSA







Sterling Silver Gemstone  
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Accent Pendant, \$109

# Nettles' METALS



Between mothering a toddler, being a loving wife, singing and dancing on Broadway and releasing a new country single ("Sugar"), **JENNIFER NETTLES** found a little time to collaborate with jewelry designer **CAROLYN POLLACK** to create the **AMERICAN WEST COLLECTION**. Inspired by her love of vintage silver and turquoise pieces, the line features fun and funky pieces with an antique feel and accents of brass and gemstones.

AMERICAN WEST JEWELRY IS AVAILABLE AT [QVC.COM](http://QVC.COM) AND IS PERFECT FOR THE HOLIDAY GIFT-GIVING SEASON . . . HINT, HINT.



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Sterling Silver Turquoise  
Bold Leather Cuff, \$299



Sterling Silver Rings Featuring  
Hematite or Turquoise, from  
\$79 to \$99



Sterling Silver Textured Bold Turquoise Cuff, \$259



Sterling Silver Black  
Spinel Textured Cuff, \$159



# SALSA IN SECONDS

**TWO OF OUR FAVORITE RECIPES—FOR BOTH THEIR FLAVOR AND EASE—ARE H&H'S 30-SECOND SALSA AND SWEET & SPICY PORK CHOPS.**

It's been Tennessee, Texas and *Nash Country Weekly* tested, y'all. Yes, some of the most discriminating palates in the United States when it comes to salsas, chilis and barbecue have given H&H salsa mix the thumbs-up. Loyal users have found that adding a scoop or two of this dry mix to marinades, burgers, meatloaf, guacamole and bloody marys can give your favorites a zesty Southwestern kick.

**TAMMY RAGUSA**



## 30-Second Salsa

1 can petite diced tomatoes  
2 scoops H&H hot salsa mix  
**BLEND.** That's it!

## Sweet & Spicy Pork Chops

4-6 boneless pork loin chops  
¼ cup H&H barbecue sauce

### **Marinade:**

1 small can pineapple juice  
1 bottle zesty Italian salad dressing  
2 scoops H&H salsa mix  
(we like the hot)

**MARINATE** pork loin chops overnight in the refrigerator.

When you're ready to cook your chops, take them out of the refrigerator while you **HEAT** 1 tablespoon of olive oil over medium-high heat in a 10-inch nonstick skillet.

**BROWN** the chops on one side for about 4 minutes, turn and brown on the other side for another 4-5 minutes.

**BRUSH** with barbecue sauce and cover, letting the sauce warm.

You can buy  
H&H salsa mix,  
seasonings and  
sauces online at  
[hnhbrands.com](http://hnhbrands.com).





# Scotty McCreery

## FIRST STREET LIVED ON:

Old Scarborough Lane.

## FIRST MUSIC TEACHER:

In chorus, it would have been Ms. Beth Hunnicutt.

## FIRST SONG YOU EVER LEARNED HOW TO PLAY:

On guitar, it was a song called "Magnolia." But song-song, "Sweet Home Alabama" was one that I kind of picked out first with my guitar teacher.

## CAN YOU STILL PLAY IT?

Oh yeah.

## FIRST CONCERT:

George Strait, Lee Ann Womack and Reba McEntire was my first big concert.

## FIRST DATE:

It would've been in middle school, eighth grade probably. We went out to dinner. We had to get dropped off by the parents because we couldn't drive yet. It was that awkward dating stage.

## FIRST KISS:

Eighth grade. Taylor was her name.

## FIRST CAR:

1998 4Runner.

## FIRST TIME YOU LEFT HOME:

It was when I left for California to do *Idol*. I left February 14 and I didn't come back until May.

## FIRST TIME YOU HEARD YOURSELF ON THE RADIO:

It was the day after the finale of *Idol*. It was such a humbling experience. I had to come home and take a test the day after I won *American Idol* to pass AP English and get college credit. So we were driving home that night. It was the first time I had driven in four months. We turned on the radio, and there it was.



photo courtesy UMG



# NASH **NEXT**

**ARTIST  
SPOTLIGHT**

## A GOOD PLACE TO START

**MADDIE & TAE**  
are primed to  
take their career  
to the next level  
with their  
debut album,  
*Start Here*

STORY BY ANDREW LEAHEY



It's a hot, humid afternoon in Nashville, and Maddie & Tae are cooling off with a few days at home. For the past two months, they've been spending most of their time on the road, crisscrossing the country with Dierks Bentley as part of his Sounds of Summer Tour. Before that, they were hitting the highway on their own, paying visits to some of the radio stations that helped make their first single, "Girl in a Country Song," a *Billboard* No. 1 hit.

There's no question about it: 2015 has been the busiest year of Maddie & Tae's young career, and the year is only two-thirds over.

If the two friends are feeling tired, though, they don't show it. Fueled by glasses of fruit tea, Maddie Marlow and Tae Dye are bright-eyed as they talk about their new album, *Start Here*. The debut record has been in the works for quite some time, with one track—"Shut Up and Fish," whose girl-powered sass makes it a close cousin to "Girl in a Country Song"—dating back to a songwriting session that occurred five years ago. Now, with its Aug. 28 release just around the corner, Maddie & Tae are ready to show the world what they've been up to over the past half decade.

Everything started in Texas, where Maddie and Tae first crossed paths at a vocal showcase for young singers. Although Maddie lived in the Lone Star State and Tae lived in Oklahoma, they'd both been working with the same vocal coach. That wasn't the only thing the two 15-year-olds had in common. Bound by a shared love of '90s country stars like Shania Twain and the Dixie Chicks, they began writing songs together, kicking things off with a tune about a teenaged girl who, after turning 16 years old, asks her father for a horse instead of a car. Maddie and Tae worked well together, and before long, they were making business trips to Nashville on the weekends. What followed was a slow, steady climb to "overnight success," with the duo writing more than 200 songs before landing a well-deserved record deal in 2014.

We sat down with Maddie & Tae, drank a few glasses of fruit tea ourselves and talked about the long journey that's taken them back to *Start Here*.

**You began coming to Nashville while you were still in high school. How did you balance your lives as students with your work as musicians?**

**TAE:** My parents would drive in the middle of the night. We'd leave [Oklahoma] at midnight and get there the next morning. I did my homework in the car. We had plenty of time for that.

**MADDIE:** I had my classes at school, and then I would get checked out early for a "doctor's appointment" and just leave. I had a hookup because I was an office aid for two years in high school, so I was really good friends with the attendants. They were awesome. If I missed a day, I'd tell the attendance lady that I'd give her the song that we wrote, and she would count me as being [in school].

**Did it take a while for people in Nashville to realize that you weren't just singers, but songwriters, too?**



Maddie Marlow (left) and Tae Dye celebrate their No. 1 debut single, "Girl in a Country Song."

**M:** There were some really bad songs that would get pitched to us. I think it's because people didn't realize these two girls could write their own songs. It was almost like some people thought we were Disney country [stars] or something, because we were so young. But there's a maturity with the stuff we try to go for, and people don't expect that. I think that's why people were so shocked with "Girl in a Country Song." When you think of two teenage girls, people just didn't think that could come from us. But when we released it, they said, "Oh, they actually write songs!" And we said, "We weren't lying!"

**What made you write that song?**

**T:** It was something we'd be talking about for a couple of months. We'd say, "Oh my gosh, have you heard that new song? I feel so degraded." We got tired of hearing that on the radio.

**M:** [Country radio] was all guys, all the time.

**T:** So we went into the co-write and said, "OK, so what are they saying?" We made a list: trucks, tailgates, sugar-shaker. And we just crossed [each one] off and wrote about all of it.

**M:** We didn't think anyone would hear it. But then it became the song that got us our record deal. We have a catalog of 200 songs, and this is the one [the record label] picked! But I'm so glad they did, because we were able to make way for all of us girls who have something to say. The thing is, we love the guys. But you just haven't heard a female's perspective in so long. I think the song connected really well because everyone wanted to say it. No one wanted to call out the big elephant in the room, but we were like . . .

**T:** "There's a big ol' elephant in the room, right there. It's ugly."

**You recorded that song, along with the rest of the album, with Dann Huff. He's worked with Michael Jackson before. What was it like to record with him?**





**T:** We made him a little bit more country, and he pulled the rock out of us. I'm glad he let us be ourselves. A lot of times, people tell you who they want you to be, and you've got to go with it. But with us, it was like, "No, we know who we are. We're not straying from that." [A good example was] "Shut Up and Fish." We told the players, "OK, guys, go as country as you want with this song!" And you could tell they were all like, "Umm, are you sure?"

**M:** What's coming out of Nashville right now is not super-country. It's not our

definition of country, with pedal steel and fiddle. So we were like, "Just think as country as you possibly can."

**T:** Like, "Put your '90s brain on, OK?"

**You wrote "Girl in a Country Song" with Aaron Scherz. He's been working with you since you were teenagers. Why is he such a good songwriting partner?**

**M:** He has his family, he has a wife and two kids. He's 36 or so, but it's crazy how we related to a 36-year-old dad and husband. We just connected

with him. I think it's because we were all missing that gap that's in the music industry right now, where there's no females.

**T:** It's almost like we saved each other. He'd been in the music industry for 15 years, doing his thing, writing and trying to produce. When he met us, we just needed somebody to believe in us. We knew that would be a long shot. He found us and took us in, and we kind of restored his faith for country music.

**M:** And we took him along on the journey with us.



## TAE DYE: THE FACTS

### ACTUAL FIRST NAME:

Taylor

### AGE:

19  
(until Sept. 18)

### HOMETOWN:

Ada, Okla.

### PLAYS GUITAR:

Left-handed

### OUTDOOR LOVES:

Fishing

### INSANE TALENT:

Creating and arranging  
the duo's complex  
vocal harmonies



Maddie & Tae rock the stage at NYC's FarmBorough festival in June; (below, from left) tourmates Dierks Bentley, Kip Moore, Canaan Smith, Maddie and Tae.

**“A lot of times, people tell you who they want you to be, and you’ve got to go with it. But with us, it was like, ‘No, we know who we are. We’re not straying from that.’”**  
**TAE**



### Speaking of journeys, tell us about joining Dierks Bentley's tour.

**T:** Oh my gosh.

**M:** This is the dream tour. We've learned so much from Dierks. He's such a showman! We did something really fun with him the other day. We went in his Jeep and drove around the campsite where people were camping out for a music festival. Dierks would ask people, “Hey, do y’all know Maddie & Tae? Do you know that duo?” And they're like, “Um, no.” And we're just sitting right there, and they have no idea. Then we'll go somewhere else,

and he'll say, “Do y’all know Maddie & Tae?” And they're like, “Oh my gosh, yes!” And then they'll figure out he's Dierks, because he takes his sunglasses off, and then they really freak out. It was really cool getting to do that. Some girl even gave me a piece of chicken.

**T:** It was the Country Thunder Festival in Twin Lakes, Wisconsin. Those tailgate parties . . . they get pretty intense.

**M:** People play “beer die.” They're like, “Come out and play ‘beer die’ with us.” And we're like, “One, we're underage. And two, I don't even know what that is.”

**T:** [Dierks] is brave, because he [visits fans] a lot. He says he does it almost







## MADDIE MARLOW: THE FACTS

### ACTUAL FIRST NAME:

Madison

### AGE:

20

### HOMETOWN:

Sugar Land, Texas

### PLAYS GUITAR:

Right-handed

### OUTDOOR LOVES:

Hunting, fishing

### TWO SONGS THAT FLOORED HER WHEN SHE WAS A KID:

"I Hope You Dance"

by Lee Ann Womack

"Long Black Train" by Josh Turner



every festival he plays. I don't know if I could do it every festival. I'd be scared I'd run over somebody!

**M:** I know!

**T:** So many people ask us, "What would your tour be like next year?" It's just hard to imagine, because right now, it's literally way better than we could've ever imagined it.

**M:** Dierks is the best. He's probably my favorite artist in the industry right now. He's genuine. He releases great music. He's very consistent. He's not trying to do what's super-cool. He's doing what's good for him—and the music that connects with him—and that's


what works for the fans.

**Finally, let's talk about the title. You've been doing this for five years. Why call the album *Start Here*?**

**T:** We are so new to the scene. This is our first huge introduction to the world. It's our first album, our first impression. We wanted to make sure it was perfect. *Start Here* is just our way of saying, "This is the beginning of a very amazing—and hopefully long—journey, and we hope that our fans are gonna stick with us for the ride." And we're never stopping. So . . . it's a start with no end! **N**

**"What's coming out of Nashville right now is not super-country. It's not our definition of country, with pedal steel and fiddle." MADDIE**





THE ACHE FOR  
HOME LIVES IN  
TEXAS NATIVE  
PAT GREEN'S  
NEW ALBUM.

---

# GOING *HOME* AGAIN

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STORY BY JIM CASEY



**THE FIRST THING NOTICEABLE** about Pat Green when he strolls into the *Nash Country Weekly* den for a sit-down in anticipation of the Aug. 14 release of his new album, *Home*, is that he's a bear of a man. And perhaps that's a good metaphor for 6-foot-3 Pat, who extends a big ol' paw for a handshake. He may have been somewhat hibernating since releasing his last album of originals, 2009's *What I'm For*, but Pat is now awake and ready to rumble.

"I'm happy," he says with a big grin. "I'm old and fat and gray-headed, but I'm the happiest guy of all time."

At 43 years of age, Pat isn't exactly old, but the San Antonio native has been making music for 20 years, earn-

ing three Grammy nominations along the way. His debut album, *Dancehall Dreamer*, was released in 1995, and since then, Pat has become a favorite son of the Texas Country music circuit with indie albums like *George's Bar* in 1997 and *Carry On* in 2000, as well as making inroads into mainstream country radio with songs such as "Wave on Wave" in 2003 and "Let Me" in 2008.

But it wasn't all Shiner Bock wishes and barbecue dreams for Pat—he was once branded a "sellout" for taking his Texas-sized talents to Nashville and signing with bigwigs Universal Records in 2001 and BNA in 2006. Now, however, he serves as the archetype for other sons of Texas like Wade Bowen and Randy Rogers who are trying to make the crossover to mainstream country radio.

Whatever side of the Pat Green fence you were on, one thing is almost certain: whether you paid to see Pat play in a hole-in-the-wall in Waco or an arena in Atlanta, you got your money's worth. The same can be said for his new album, *Home*, a 13-song set peppered with the vintage sounds that made Pat a Lone Star State success before becoming a must-see national act in the early '00s as part of stadium shows with Kenny Chesney and Keith Urban.

"I didn't set out to make the album vintage sounding, it just happened," says Pat, excited by the comparison to his earlier works. "Life just surprises you. The difference in the sound is we used my band instead of a studio band. My band is much more earthy in tone than the standard crowd we'd usually use.

Plus, I feel like the songs I wrote for it tapped into some really honest places, so it made sense to call it *Home*. I'd been gone long enough. I'd been gone away from making records like I used to make records. My first seven records cost less than the first record I did on a major label. For this one, we hung out, we ate sandwiches in the recording studio, we didn't stay in fancy hotels. We made it real. It was a very personal thing."

While the record was a personal project for Pat, that didn't stop a long list of luminaries from lending their tal-



## LOVE THE LOVETT

One of *Home*'s highlights is the whimsical ode to Lone Star State ladies on the Lyle Lovett duet, "Girls in Texas." A fellow Texan, Lyle also duetted with Robert Earl Keen on "T for Texas" on REK's new bluegrass album, *Happy Prisoner*.

"I don't know of any human being who has a better delivery mechanism than Lyle Lovett," says Pat. "I'd love to crawl in his brain for a little while. When he delivers a line in a song, it's precisely how he wants it to be."





## HOLDING COURT

An epic night of partying in the Big Easy with a motley crew of characters helped inspire PAT GREEN to write *Home*'s capper, the zydeco-infused "Good Night in New Orleans."

"'Good Night in New Orleans' is a song I wrote with my friend Patrick Davis about the night I was at Jerry Jeff Walker's house down in the French Quarter, and him and his wife, Susan, were having a wedding reception for Harry [Anderson], the judge from *Night Court*. John Larroquette is there, Turk Pipkin is there, and we get completely jacked out of our gourds. The wedding was over, and I had just played the House of Blues and came back to Jerry Jeff's house for the reception and got completely drunk, and then we all walked over to the Square, and that's where the lyrics to that song came from: *The good judge and St. Charles on the corner just laughing / Bojangles holding court right here tonight / And there's nothing like a good night in New Orleans / Down on Bourbon while the saints come stumbling in*. We were sitting there having a blast, just playing guitar and singing and dancing. It was one of the favorite nights of my life."



Pat rocks the stage at *Austin City Limits Live* at the Moody Theater in Austin, Texas, in 2015; (below) Pat takes a road-trip with kids Kellis and Rainey.

### PAT GREEN CONTINUED

ents to the new album. If you want to know who your friends are, get yourself a jail sentence. In lieu of that, make yourself a country album. Those aren't Pat's words, but the sentiment is there when he talks about *Home* and those who contributed with vocals or pen, including a back-and-forth with Lyle Lovett on a tongue-in-cheek ode to Lone Star ladies, "Girls in Texas," and a heartfelt duet with Sheryl Crow on "Right Now," a song Pat co-wrote with Chris Stapleton that chronicles his Valentine's Day breakup with then-college-girlfriend Kori, who later became his wife. Add a duet with Delbert McClinton on "May the Good Times Never End," as well as songs penned by Dierks Bentley, Jim Beavers and Brett Beavers ("Break It Back Down"), Zane Williams ("While I Was Away") and Shane McAnally, Josh Osborne and Old Dominion's Matthew Ramsey ("Day One"), and you've got a bona fide Texas homecoming.

"To be honest, I waited a while to cut it because I was burnt out and just the process of growing older in life and the midlife crisis that happens to most guys," says Pat. "I really wanted to be around my kids. I was just tired of leaving my



house to go make a living. Then you spend a couple of years doing that, and I got bored and my wife got bored of seeing me all the time. It was just time. When we recorded the album we were with Sugar Hill Records, but that relationship ended amicably. I wanted something different. Then it took a long time to sort everything out. Once you change labels midstream like that—*Home* would have been out two and half years ago had I not done what I did and switched [to Thirty Tigers]. It's my doings, and I'm happy I did it. It takes nothing away from the record. It's still a good record. Sometimes things just work out like that."

You know what they say, Pat, sometimes you eat the bear, and sometimes the bear, well, he eats you. **NCW**



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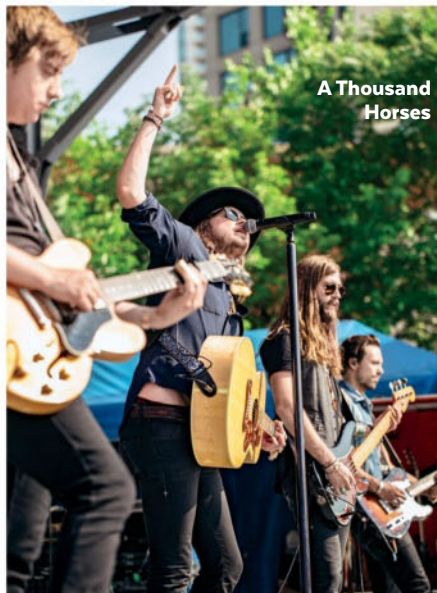


FOOD MEETS  
MUSIC AT ONE OF  
THE SUMMER'S  
BEST FESTIVALS.

# SMOKE ON THE WATER

Kacey  
Musgraves

Kacey, Gangster, Will, Chris and blog by Jeff Meisel/The Door, ATH by Lettuce Envy with You/The Door, Randy, Shakti, Lee & Wade courtesy Shore Fire Media, cocktails, truck and D's by Cindy Damm Ragsdale & Sean Ragusa



**LET'S PLAY A GAME.** Where do you think we spent three beautiful, warm summer days nibbling on smoked brisket and barbecue ribs, guzzling beer and jamming with our favorite country stars? Texas? Nope. Tennes-

see? Uh-uh. We were in Chicago for the Windy City Smokeout—a three-day barbecue, craft beer and country music festival smack dab in downtown Chi-town on Grand Avenue and running along the Chicago River.

The weekend-long extravaganza kicked off on Friday, July 10, and continued through Sunday night, July 12. Visitors poured onto the Smokeout grounds ready to sample barbecue from local Chicago res-

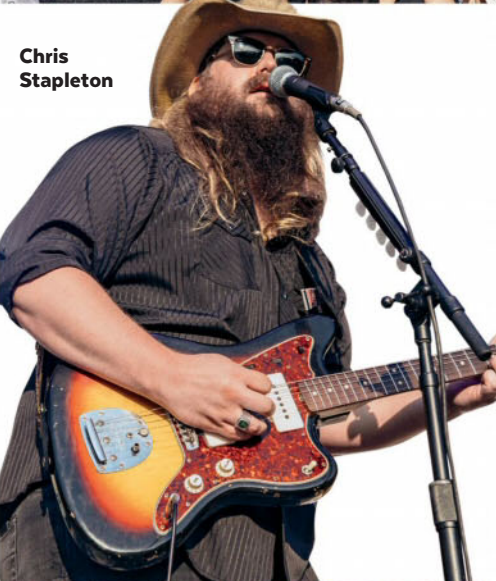




Granger Smith



(From left)  
Randy Rogers,  
Brett Young,  
Lee Brice and  
Wade Bowen



Chris Stapleton



Will Hoge



Dan + Shay



taurants, along with popular spots from Missouri, Florida, Arkansas, Mississippi and Texas. They were also ready to sip beer from an entire selection of brew houses from across the U.S. and, for a change of

taste, nibble on glorious offerings of lobster rolls, fried chicken, iced coffee, gourmet doughnuts and Rice Krispy treats the size of hubcaps from concession stands and food trucks. The real barbecue aficiona-

dos splurged for a ticket to one of barbecue champion Myron Mixon's whole-hog experiences or, as we did, the Rib and Revolution Dinner, which offered racks and racks and racks of ribs, with all the fixings,





**WINDY CITY SMOKEOUT CONT.**  
paired with Chicago's Revolution Brewing beer.

As delicious as every bite we sampled and beverage we sipped was, and as tempting as it was to slip into a food coma, what we craved

most were the delicious platters of country music being served throughout the weekend. The first night of entertainment featured A Thousand Horses, Jon Pardi, Shawn Lacy, Pat Green and Kacey Musgraves. The following two nights were equally

as star-studded as we strolled back and forth between stages (grabbing a rib here and a beer there) on opposite ends of the festival grounds to see Chris Young, Lee Brice, Chris Stapleton, Randy Rogers Band, Dan + Shay, Turnpike Troubadours,

Pat, SB and Rallies by Lettuce  
Entertain You/The Door; all other  
photos by Jeff Hain/ The Door





Lee Brice

## Windy City Smokeout BY THE NUMBERS

<b>1,200</b> WATERMELONS SOLD	<b>500 lbs.</b> OF LOBSTER SERVED
<b>3,000 lbs.</b> OF RIBS WERE BARBECUED	<b>2,000</b> EARS OF CORN WERE ROASTED
<b>3,000 lbs.</b> OF CHICKEN WERE ENJOYED	<b>13,000</b> PIECES OF CHICKEN WERE FRIED FOR GUS'S
<b>4,000 lbs.</b> OF BRISKET WERE SMOKED	<b>700 gallons</b> OF LEMONADE QUENCHED THIRSTS
<b>6,000 lbs.</b> OF PORK BUTT WERE SLICED, PULLED AND CHOPPED	
<b>50,000</b> NAPKINS WIPED THE FINGERS AND FACES OF NEARLY <b>30,000</b> HAPPY AND FULL ATTENDEES	

(Thanks to The Door for the details.)



Sundy Best



The Railers

Old Dominion, Granger Smith, Will Hoge, Sundy Best, The Railers, Drew Baldridge, Courtney Cole, Jukebox Mafia, Brett Young, Peachy Pyron and Cheyenne Rose. And because once we got started we couldn't stop, post-festival parties at Chicago

country music hot spots Bub City and Joe's on Weed kept the music thumping after hours.

From the time we checked in to our fabulous accommodations at the new Virgin Hotel Chicago until we boarded our return flight, the

Windy City Smokeout proved that it is not only a country music destination, but also a must-attend on your summer festival list. Dates have not yet been announced for 2016, but that's OK. We need a nap.

**TAMMY RAGUSA**









# LYNN ANDERSON

1947–2015

**The feisty “Rose Garden” singer helped open the doors for future female artists.**

STORY BY BOB PAXMAN

**T**hey didn't come much more genuine than Lynn Anderson. Or feistier and more honest, either. The world first came to know her as the voice behind one of country music's iconic tunes, “Rose Garden,” in 1970. But perhaps more important, her indomitable spirit and willingness to speak up for her beliefs—she actually had to fight the big shots at her label to even record “Rose Garden”—helped pave the way for future generations of female artists.

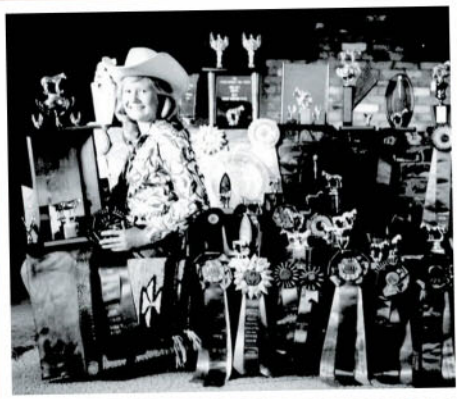
Lynn Anderson died certainly much too young on July 30 at age 67 from a heart attack while recovering from a bout with pneumonia at a Nashville hospital. She was coming off rave reviews for a gospel album she had released in June, *Bridges*, which featured collaborations with The Oak Ridge Boys and other artists. During this past CMA Music Festival in Nashville, Lynn seemed youthfully ener-

getic as she signed autographs, greeted fans and performed on the WSM stage.

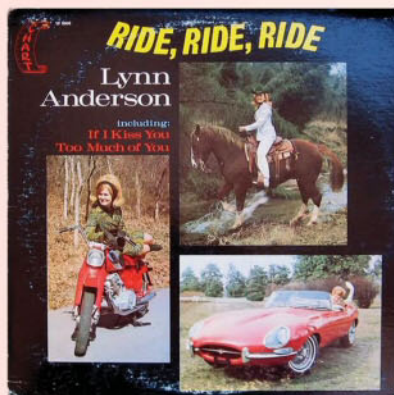
Born on Sept. 26, 1947, in Grand Forks, N.D., and raised in California, Lynn was practically destined for a life in music. Her parents, Casey and Liz Anderson, were successful songwriters who penned Merle Haggard's first-ever No. 1 single, “The Fugitive,” among other classics. Liz died in 2011 from complications of heart and lung disease.







(Clockwise from above) Rodeo queen Lynn in the 1950s; performing at a 1970s show; hanging with Glen Campbell (right) and Tom Smothers at the ACM Awards; with mom Liz on an episode of *The Lawrence Welk Show*; the cover for her single "Ride, Ride, Ride"; Lynn and her parents visit with Lawrence Welk; posing with her many equestrian trophies.



## LYNN ANDERSON CONTINUED

Growing up in the Sacramento area, Lynn developed some impressive equestrian skills and won more than 700 trophies, including the title of California Horse Show Queen in 1966. But singing always took top priority. As a teenager, Lynn performed on the local Sacramento program *Country Caravan* and would occasionally accompany her mother, who had landed a deal with the RCA Victor label, on trips to Nashville.

Lynn was still a teen when she made her chart debut in 1966 with "Ride, Ride, Ride," which peaked just inside the Top 40. She garnered her first big hit in 1967 with a song written by her mother, "If I Kiss You (Will You Go Away)," landing at the No. 5 spot. The same year, Lynn be-

came a featured regular performer on Lawrence Welk's national TV variety show, mainly to sing a weekly country music number.

The hits, as folks like to say, kept on coming. A 1967 song co-written by her mom, "Promises, Promises"—not the pop tune recorded by Dionne Warwick, by the way—peaked at No. 4, while "That's a No No" fell one spot shy of No. 1 in 1969. By that time, Lynn felt confident enough in her career to leave the *Lawrence Welk Show* cast. About a year later, Lynn found the song that would eventually prove the career game-changer, but not without a little resistance from the folks at her record label.

Lynn was struck by a tune by pop writer Joe South called "Rose Garden" on one of Joe's early albums. In a 2014 interview with *Country*

*Weekly*, Lynn recalled the battle of wills between herself and the record label over cutting the song.

"I really wanted to record 'Rose Garden' but I was told over and over again that it was a man's song," Lynn explained. "The people at the label just insisted that a woman wouldn't say a line like, *I could promise you things like big diamond rings*. And I kept saying, you know, what difference does it make? In the end I got to record it, and it sure worked."

Truer words were never spoken. "Rose Garden" shot to No. 1 in December of 1970, barely two months after its release. It topped the country charts for five straight weeks and became a simultaneous crossover smash, peaking at No. 3 on the pop charts.

Lynn always credited the song's





Lynn was an expert rider and raised horses on her farm. (Left) Lynn meets up with one of her musical idols, Loretta Lynn, at a 1970s function.

arrangement as playing an important part in the success of “Rose Garden.” Her version was vastly different from Joe South’s, which utilized the Eastern Indian instrument the sitar on one passage. “The musicians in the studio changed the tempo dramatically,” Lynn pointed out. “They came up with what they called the Rose Garden Shuffle, and that just caught on with the audience.”

But certainly just as crucial to the “Rose Garden” phenomenon was Lynn’s determination to cut the tune in the first place. Lynn stood up to the male execs at the record label in an era when female artists didn’t necessarily wish to rock the artistic boat.

Perhaps that’s one reason why contemporary artists like Reba McEntire credit Lynn for her part in helping shatter the glass ceiling

for women. “She did so much for the females in country music,” Reba said after hearing of Lynn’s passing. “She was always continuing to pave the road for those who followed.”

Indeed, Lynn, unlike many of her peers, supported younger artists, female singers in particular. She often professed her admiration for Taylor Swift, Martina McBride and Jennifer Nettles, among others. “I try to stay familiar with what is going on,” she once noted to *Country Weekly*. “I think the younger kids have given the music some new life.”

Generally, as history has often proven, it’s difficult at best to follow up something as huge as “Rose Garden,” which marked Lynn’s first No. 1 single. But Lynn was able to score additional chart-toppers, including “You’re My Man,” “Keep Me

in Mind” and “What a Man, My Man Is,” all written by her husband, top songwriter Glenn Sutton. The two were married from 1968 to 1977.

She turned another Joe South composition, “How Can I Unlove You,” into a No. 1 hit in 1971. That same year, obviously sparked by the ongoing “Rose Garden” effect, Lynn copped the Country Music Association award for Female Vocalist of the Year.

By the late 1980s, Lynn’s chart career began to wane, with her last Top 10 hit coming in 1983 with “You’re Welcome to Tonight,” a duet with Gary Morris. But she continued to record albums, mostly consisting of Western-themed material. Lynn’s 1992 album, *Cowboy’s Sweetheart*, featured guest performances by Emmylou Harris and Marty Stuart and included Western classics



# GARDEN of MEMORIES

Upon hearing of the passing of Lynn Anderson, several of her fellow stars and friends took to Twitter and other outlets to share their memories of the “Rose Garden” singer.



**BRENDA LEE**  
“I’m reminded of a lyric from ‘Rose Garden’—along with the sunshine, there’s got to be a little rain sometime. For all of us in the creative musical family in Nashville that loved her, as well as Lynn’s fans around the world, this is that rainy day.”



**ASHTON SHEPHERD**  
“Lynn Anderson sure made her mark in country music. Watching her sign for fans at CMA Fest showed the devotion she continued to have with her fans.”

## MARTINA McBRIDE

“I was lucky enough to sing [‘Rose Garden’] with her once on the Opry. Rest in peace, Lynn.”



## DOLLY PARTON

“Lynn is blooming on God’s ‘rose garden’ now. We will miss her and remember her fondly.”



## TRAVIS TRITT

“She was not only a legendary country music artist, but she was also a very sweet lady. She was extremely nice to me and always a pleasure to talk with.”

## BILL ANDERSON

“She and I had so much fun over the years teasing people, telling them that we were brother and sister or sometimes even man and wife when they would ask. I could always get a rise out of her when I would say, ‘Actually, Lynn is my mother.’ Trust me, she always had a sharp comeback! Rest in peace my talented and special ‘kin.’ Love you always.”



A kiss from Johnny Cash and (below) a TV performance with Tina Turner



Lynn and Taylor Swift swap stories.

## LYNN ANDERSON CONTINUED

like “Happy Trails” and “Red River Valley” along with a cover of the Eagles’ “Desperado.”

Lynn didn’t record another album until 12 years later, when she cut *The Bluegrass Sessions*, comprised of several of her earlier country hits reworked in a bluegrass style. *The Bluegrass Sessions* was nominated for a Grammy award for Best Bluegrass Album in 2005.

Lynn’s final album, the gospel-tinged *Bridges*, was released this past June to wide critical acclaim. Included on the album was a gospel version of Dobie Gray’s pop smash “Drift Away,” written by Mentor Williams, Lynn’s partner for the last 26 years. Lynn also selected a song composed by her mother, Liz, “My Guardian Angel.”

The record proved somewhat significant for taking on heavy subjects like redemption, faith and acceptance. It emerged from both the trials and triumphs that Lynn had experienced in the last several years. “My life has

Lynn with rose by Aaron Crable/The Judy Nelson Group; perf by Natasha Moustache/CMA; parade photo by Mike Strassinger/AdMedia; Lynn with Johnny HOF; Ashton courtesy FLA Media; Martina courtesy Shore Media; Dolly courtesy Webster PR; Travis courtesy Ariato PR; Bill courtesy Betty Hoffer PR





(Left) Lynn received her own special rose at the dedication of the Nashville Music Garden in 2009; (above) The legend greets fans at the 2009 CMA Music Festival Kickoff Parade in Nashville; (below) Lynn performed as recently as the 2015 CMA Music Festival in June.



seen many changes, both positive and negative, and this project reflects those emotions,” Lynn said upon the album’s release. “If a single soul is renewed by finding comfort and inspiration in these songs, then I have accomplished my goal.”

Lynn was no doubt referring to a series of personal setbacks that first surfaced in December 2004, when she was charged with driving while intoxicated in Denton, Texas. She opened up to a problem with alcohol but was arrested again less than two years later on a second DUI charge following a traffic accident in New Mexico. After another arrest in September of last year in Nashville, again involving a traffic accident, Lynn admitted to drinking alcohol and taking prescription medicine. She apologized to her fans and later went through a rehab program.

All had been certainly forgiven when Lynn appeared at the CMA Music Festival in Nashville this past June. She greeted fans, signed autographs and performed on one of the festival stages, to the delight of the crowd.

Lynn and Mentor Williams divided their time between Nashville and Taos, N.M., where she continued to raise



quarter horses. In addition to Mentor, Lynn is survived by her father, Casey Anderson, three children and four grandchildren.

Lynn Anderson never made it to the prestigious Country Music Hall of Fame, although there has been a strong push for her induction during the last several years. But she’ll be remembered as one of country’s first female superstar acts, mainly due to that previously little-known tune by Joe South, “Rose Garden.”

“My life has been intertwined with that song,” Lynn told *Country Weekly* in a past interview. “I’ve sung it at the White House and so many other places. They asked me to sing it at the one hundredth anniversary of the Rose Society. Very few artists get a career song like that. I know it changed my life forever.”

In her 2014 interview with *Country Weekly*, Lynn acknowledged that performing “Rose Garden” was a “must” for any concert. “I always have to play that in my shows. I think people would get very upset if I didn’t,” she said, pausing for a twinkling smile. “Goodness knows what they’d be yelling at me.”

An open mind, a willingness to share an opinion and a genuine sense of humor—that was Lynn Anderson. It was definitely our pleasure. **NCW**





photo by James Minchin/BMLG



# HARD

TOUGH GUY  
**BRANTLEY  
GILBERT** IS AS  
BIGHEARTED  
AS THEY COME.



STORY BY  
TAMMY RAGUSA

# CASE

**M**ake no mistake about it: Brantley Gilbert gives the appearance of being a real badass. Tattoos cover his left arm and, although the art isn't visible today, he has handguns inked across his broad shoulders in support of the Second Amendment. He wears black leather, silver straps and bracelets on both arms, as well as heavy silver rings on his right hand—pretty typical of the biker lifestyle—while his left hand today bears just one new ring.

Brantley got that one on June 28, when he married his fiancée, Amber Cochran, at his home in Georgia. Brantley and Amber, who grew up in the same area, previously dated and took some time off (during which Brantley was engaged to fellow celeb Jana Kramer) before rekindling their relationship and getting engaged in October 2014. To hear Brantley tell it, his badass credentials may have been in jeopardy on the couple's big day.

"I cried like a damn baby from the word go," he says, laughing as he settles in across the conference room table at Nash headquarters. "We decided to do a short little reading of our own vows and I barely made it through that."

It may seem funny that this tough guy is capable of being so tenderhearted, but then again, he's admittedly crazy in love. More than love, Brantley says he feels a sense of duty to Amber. "Her father passed away three years back and my paw-paw wasn't at the wedding, so we had a memory table and there were pictures of them on there," he explains. "And that was one of my vows: 'I promise to love you like they're watching, because I know they are.' I want to make my paw-paw proud. I want her dad to look down and know she's protected and she's well taken care of and she's not just loved, she's cherished. That's my job now."



The devil's in the details: note Brantley's brass knuckle microphone; (right) the lovely lady who became Mrs. Gilbert in June, Amber Cochran.



#### BRANTLEY GILBERT CONTINUED

It's a striking evolution from the version of Brantley Gilbert who burst onto Nashville's country music scene in 2009 with the album *Modern Day Prodigal Son*. All we knew of Brantley then was that he was from Jefferson, Ga., he was a prolific songwriter and he had been in a pretty bad accident that he preferred not to talk about. He still doesn't discuss it at great length, instead pointing people to a YouTube video called "The Truth on Old 129," but he does say that the reckless lifestyle he was living at the time wasn't reflective of his upbringing. "We were kind of the booster club family and I was an athlete in high school," he says. "I tell people all the time—the mess that I turned myself into for several years, I don't think had anything to do with the way I was raised. My parents raised me right. I didn't have a silver spoon in my mouth, but I wasn't hungry. I was raised playing sports, and that's what I loved doing. I got to a point

when I graduated where I was like, OK, I'm not going to college to play sports, so what's next?"

He pauses, seemingly reflecting on the unlikely journey that brought him fame and success, before continuing. "I feel like I made a lot of great decisions and a lot of bad ones, but all of them ended up being the perfect decision to land me right where I am today, and I'm really, really proud of where I am in life," he says. For Brantley, his pride doesn't come from his hit records, giant tours or any worldly successes. "Just as far as where my heart's at," he explains, "there are things that are more important to me now that, in my priority list, hadn't been at the top. But being a good husband and a good father is something that I wanted from the time I knew what that meant." Sensing a follow-up, Brantley quickly adds a disclaimer. "Kids will come one of these days," he says. "That was the big dream for a long time before I even thought about playing guitar."

It isn't just his new wife or his future family that Brantley is focused on serving. It's anything that strikes a chord with his sense of what is right, fair and just. "I'm trying my best to use every opportunity where there's a spotlight on me to share it with something that's really important that really deserves it," he says. "I'm a songwriter. There are guys that are losing their lives every day protecting us, protecting our rights and our freedom. I can write a song, but we're at home bitching about bills and they're bitching about bullets. So I take every opportunity I can to help them out. 'One Hell of an Amen' was a part of that, but it's not a deal where I'm going out and supporting the troops because that's the cool thing to do."

"One Hell of an Amen," Brantley's latest of four No. 1 songs, wasn't written specifically as a military anthem, but it has certainly been embraced by American soldiers. During a recent USO tour, Brantley was amazed by the interactions he had with mem-

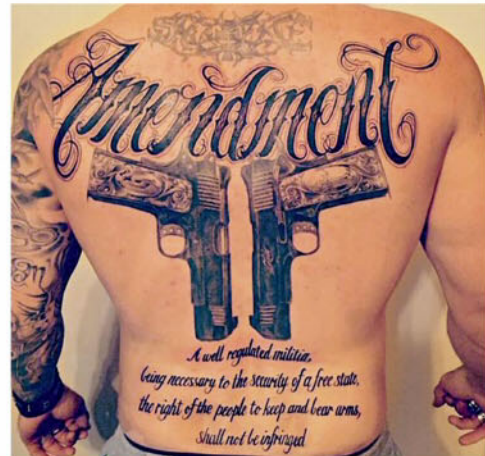




Brantley and the crew prepare for Rolling Odyssey, a therapeutic ride for veterans.



Rolling down the highway on his hog; (right) his newest ink displays his support of the Second Amendment.



bers of the military. “The stories I’ve heard from those men and ladies . . .” he trails off, unable to convey how truly touched he was by their passion for the song. “Being around those people and the amount of respect I have for them, seeing how appreciative they are when I feel like the honor is all mine. You turn around and have a song like ‘One Hell of an Amen,’ that’s about two people that drastically changed my life, and watch that turn into something that’s touching open ears and open hearts all over the country and making a difference. I’ve released a lot of singles, and this is a different ballgame. I think I can speak for both of my co-writers, Mike Dekle and Brian Davis. Watching this song climb the charts has been an indescribable feeling, but what it’s done off the charts, the stories I’m hearing, that has been the true blessing.”

Blessings aren’t something that Brantley takes lightly. Nor is the depth of meaning in “One Hell of an Amen.” Originally penned to honor his late front-of-house producer, Car-

ey Brock, who passed away in 2010, and his friend Kory Potts, who died in 2011, the song took on an even greater meaning when he lost his grandfather in 2015 while he and wife Amber were on their honeymoon.

“The last night of my honeymoon, I got a call from my uncle Bill and he let me know my grandfather passed away,” he recalls. “My grandfather struggled with emphysema and COPD for 20 years. He was literally fighting to breathe every day. When I got the news, I told my wife, ‘Let me step outside real quick and just wrap my head around this.’ I walked out and, of course, there’s a necessity for mourning and grieving, but more than that, I checked myself and thought, alright now, it might be time to practice what you’ve been preaching with this song. He’s in a better place; he’s not fighting to breathe; he fought the good fight; he left one hell of a legacy. My grandmother and he were in the nursing home together and they elevated their beds where they could see each

other, and they got to where they couldn’t take her anywhere, to do tests or whatever, without him being with her because he’d flatline or have something go wrong and they’d have to revive him. I literally watched a man love a woman with his dying breath, and that’s how I want to love my wife. Those are some of the priorities I’m talking about changing around. He was a military man, he was a respected man, he was a hard man, but he showed me how to love, too. And my paw-paw on my dad’s side did the same thing. He loved my grandmother until his dying day. I tell Amber, that’s what I want. I want to be able to love her the way my grandparents did. And it’s happening. I love her more every day.”

It seems pretty clear that Amber is a lucky woman to have found such a devoted partner in Brantley.

“No,” he says, “I’m a lucky guy.”

He may look tough, but it’s what’s on the inside that makes Brantley truly badass. **NCW**



# *Show of Gratitude*

**COREY SMITH**  
LAYS IT ALL ON  
THE LINE FOR  
THE FANS.





**AS A POPULAR TOURING** musician, Corey Smith's livelihood depends on fans buying tickets to his shows. Rather than buying showy material extravagances, the Georgia native has instead made the conscientious choice to invest his touring earnings in making new music. On Corey's latest album, the recently released *While the Gettin' Is Good*, he wanted to give his fans a big thank-you gift for the years of support.

"I try to save my money. I don't have a fancy sports car or a boat or a second house or anything," he says, relaxing in the aft lounge of his tour bus on a hot day at an Alabama festival. "I try to save up my money and use it for stuff like this because I feel like that's the way fans would expect me to use it. And financing records is really stressful. There's a reason why there are record labels out there that usually do it. It's a big commitment."

The title of the album, which is not derived from one of its 12 songs, has a twofold meaning for Corey. First, it's about listening and doing something when the creative muse speaks.

"That's sort of the way writing is for me," he explains. "When you get the inspiration, you've got a limited time. You've got a limited opportunity; you better do it while the getting's good."

Secondly, it's a reference to the risks involved in self-financing an album in a time of decreasing record sales, as well as turning over the reins to someone other than himself to produce the collection. After scrapping some of his initial self-produced sessions, Corey recruited producer Keith Stegall (Alan Jackson, Zac Brown Band) to capture his sound.

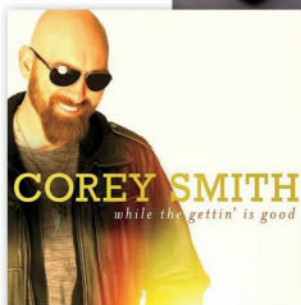
"[It] is the most ambitious thing I've ever done," he says, "really just going all in as far as the risk involved in the record. I felt like making an album like this might not be something that I'm able to do in five years, so I wanted to go for it while the getting's good."

The result keeps Corey's unique brand of storytelling intact while expanding his sound into new territory and broaching more mature lyrical topics. Where Corey once boasted of his live-for-now day drinking and conquests in 2005's "If I Could Do It Again," here he tackles alcohol abuse in "Drinkin' on My Mind"—albeit with a strangely happy melody. In the closing track, "Bend," he learns how to adapt to adversity and even gets in touch with his spiritual side. And in stark contrast to his long list of drinking songs, Corey seems happily settled into domestic life and future planning with "Ain't Goin' Out Tonight."

"I couldn't have written it 15, 20 years ago because I always wanted to go out," he says, laughing. "That song was a product of spending a Friday night at home and I remember talking to my wife, going, 'What do you want to do? Wanna take the kids to a sitter and go out?' I got to thinking about it, and I thought, you know, I don't really



Corey and his band get ready to take the stage.



want to do that. I think I just want to hang out here. I sat on the porch and I wrote 'Ain't Goin' Out Tonight' instead. Time well spent."

Though he might have gained the perspective one would expect of a married man with kids, Corey certainly hasn't lost his sense of humor. In "Flip Flop," for example, he personifies that most minimal kind of footwear, defending it from detractors. By extension, he rebukes the notion that a political "flip-flop" is a killer.

"I was thinking, you know, being a flip-flop's not really bad," he says. "It's good to be flexible and change your mind, if you get more information, for example. 'Oh, I've got new information and I've changed my mind.' That's commendable. Rather than just changing your mind because you feel like that's the popular thing to do."

Rather than being a straightforward country record, *While the Gettin' Is Good* mixes radio-friendly melodies with a freewheeling musicality more commonly seen in jam bands. Corey's narrative songwriting and rhythmically heavy vocal delivery takes it somewhere else entirely.

"It's not anything intentional," he says. "I write fairly verbose, I guess. That might not be a good thing, I don't know, but I do like to use a lot of words. Maybe I listened to too much Dave Matthews when I was a teenager, or maybe I listened to too much hip-hop. Even some of my favorite singers, that's why I love them, is because of the way they phrase things."

It's at least partly a function of writing all his songs alone, which Corey has done since he got started more than a decade ago. It's just what works for him.

"When songs are written by four or five people and then sang by somebody completely different, a lot of that is gonna get completely lost," he says. "I sing it in the way it was meant to be sung, because I wrote it, so I've gotta be right!"

The fans who come out to Corey's shows, many of whom sing the words of every song back to him, would probably agree with that. **JON FREEMAN**



# LINDI ORTEGA

**AFTER LINDI ORTEGA SAW** the Jeff Bridges film *Crazy Heart*, she had a startling thought. Could his character, the once-great but down-and-out musician Otis Blake, be an example of what kind of life awaits her in 20 years? It's an idea she explores in the metaphorical title track of her new album, *Faded Gloryville*.

"I asked myself legitimately if that could be me, if I could wind up like that," she explains, seated in the greenroom at Nash headquarters. She's dressed a bit like she could be attending a funeral, with lots of black lace, a veil, a severe dress—all on top of red boots. "And I started to realize that the ideals and the sort of romanticized notion of my career in the music business was not at all how it happened. You kind of reach a point as a musician at my level, and you go, I guess reality comes down and hits you like a ton of bricks. And you can either let yourself be buried by that ton of bricks or you can build something from it."

For Lindi, that meant not staying too long in her own "Faded Gloryville"—she had to figure out what it was about making music that mattered to her enough to keep going.

"For me it was about re-assessing what my goals

and my ambitions were as opposed to maybe when I was starting out," she says. "I would think, 'Oh, it would be nice to have a song on the radio or a gold record or whatever.' Those are the things I would gun for: radio play, or selling lots of records, or some sort of industry recognition."

Since none of those things has thus far been a reality for the critically acclaimed native of Toronto, Ontario, Lindi realized her priorities had shifted significantly since she first started putting out albums.

"I started to realize it was about the people. It was about what I've built and the people that come to the shows and that appreciate the music that I make. And those [people] are who I make music for, and it's not about anything else."

*Faded Gloryville* finds Lindi reaching beyond the reverb-laden balladry of earlier albums *Cigarettes & Truckstops* and *Tin Star* to incorporate flashes of soul, blues, rockabilly and more. That's partly due to a four-producer setup, with some tracks produced by Colin Linden, others by red-hot Dave Cobb and another set by John Paul White (of The Civil Wars) and Ben Tanner in Muscle Shoals, Alabama.

Initially, Lindi wasn't sure if it would all hang together as one album.

"I thought, 'My goodness, is it gonna be cohesive?' I've never done things this way," she admits. "I don't know if it's gonna work. But ultimately, the cohesion lies in the fact that we had it all mixed by the same person, which I think helps, but also the way I sing. I do certain inflections with my voice that I utilize in all the songs that I sing that I think make it unique to what I do."



**FOR FANS OF:  
DOLLY PARTON,  
CAT POWER,  
ETTA JAMES**

**ESSENTIAL  
LISTENING:  
"FADED GLORYVILLE"**

**"TO LOVE SOMEBODY"**

**"WHEN YOU AIN'T HOME"**

**"RUN-DOWN  
NEIGHBORHOOD"**

**All songs from *Faded Gloryville*.  
For more information,  
visit [lindiortega.ca](http://lindiortega.ca)**

Among those Muscle Shoals selections are the hopeful "Someday Soon," which she wrote with John Paul, and the gospel-inflected "When You Ain't Home." The biggest surprise of the lot may be Lindi's gritty cover of the Bee Gees chestnut "To Love Somebody," complete with chirping B3 organ and heavenly horns.

"When we started talking about who was gonna produce and the fact that we were gonna use different producers," she says, "and John Paul White and Ben Tanner agreed to be on board for this, it was like a no-brainer for me, it was like they're the guys to do the Bee Gees song. They have to do it."

But elsewhere she slips into character as one-half of a dysfunctional-but-crazy-in-love couple in "Run-Down Neighborhood," then dismisses boring, clean-cut suitors with a wave in the dreamy "I Ain't the Girl." She can play the wronged woman as well, as she does on the raucous "Run Amuck," pleading for her no-good fella to change his ways.

It's perhaps why you're more likely to find Lindi on tour with a punk band like Social Distortion or playing at a rockabilly festival that celebrates tattoos and motorcycles than you are to hear her opening for



Cole Swindell. Even though her voice has shades of Dolly Parton and Emmylou Harris, her individualistic approach to songwriting and making records sets her apart from the current country mainstream. The crowds at punk-oriented shows appreciate that.

"There's a great appreciation for individuality and people that have conviction in what they do that aren't trying to be like other things that are out there," she says. "I think they respect that."

But beyond that, there are some similarities between classic country and punk: simple musical progressions and truthful messages.

"There's a lot of love for old Hank Williams and Johnny Cash and Waylon and all that," she explains. "Really even the whole Outlaw country movement is a punk movement in and of itself, so I think that's why it resonates with that crowd."

And those crowds, whether they're at rockabilly festivals, punk shows or country ones, are the things that matter to Lindi. The relationships and connections she makes with her fans proved to be the exit from her faded gloryville.

"Do you ever really escape it? Do you fully move on? Do you get to a paradise? We don't know," she muses. "These are all unknowns. It's very philosophical, and it's more like, what's the journey teaching you, and not the destination. So that's why I say you have to pass through faded gloryville in order to get to paradise."

**JON FREEMAN**





## BEHIND THE SONG







# ROAD WARRIORS

During Lady Antebellum's Take Me Downtown Tour, time was very limited for the group to write new songs for their sixth studio album. Rather than worry about those pockets of time at home to schedule co-writes, Lady A's Charles Kelley, Dave Haywood and Hillary Scott hand-picked some of their favorite tunesmiths out of Nashville to join them on the road. One of those lucky writers was Josh Kears, who has co-written several of the trio's hits, including

"Need You Now," "Dancin' Away With My Heart" and "Goodbye Town."

"Anytime I get to join them on the road to write, I'm all in," Josh says. "I think I was out with them for two or three shows on that run."

Before hopping on the bus, Josh quickly went through his notes to see what ideas might be perfect to run by Lady A. When he stumbled upon one in particular, Josh thought it could be just different enough for them to latch onto when the time came for them to get creative.

"The track was some drums—heavy on stomps and claps—and a series of melodic pieces played mainly on a Woodrow, which is an Appalachian instrument made only in Asheville, North Carolina," explains Josh. "The sound is about half-way between a dulcimer and a banjo."

In addition to the track's melody, Josh also had the hook—*long stretch of love*—and a few other scattered lines, which he shared the first chance he had on the bus with Lady A. "They took to

it instantly," Josh says, smiling. "Charles hit on the verse melody pretty quickly, and the verses were all four of us throwing in ideas until the lyric matched the intensity of the track."

Once Lady A returned to Nashville, they took what they had finished of "Long Stretch of Love" into the studio with famed producer Nathan Chapman. And the result was exactly what Josh hoped it would be. "It was a great track, and a great performance," says Josh. "I was thrilled!"

"Long Stretch of Love" was recorded for Lady Antebellum's most recent album, 747. The collection also contained another tune penned on that trip titled "One Great Mystery."

"Needless to say," says Josh, "I'm glad I hopped on the bus to hang for those days." ALANNA CONAWAY

## "LONG STRETCH OF LOVE"

LADY ANTEBELLUM

**WRITERS:** Josh Kears, Charles Kelley, Dave Haywood, Hillary Scott

**JOSH KEARS's** breakout hit came in 2007 with Carrie Underwood's "Before He Cheats," and he has since scored 11 No. 1 songs, including:



**TIM MCGRAW**  
"Highway Don't Care"

**FRANKIE BALLARD**  
"Helluva Life"

**DIERKS BENTLEY**  
"Drunk on a Plane"

**LUKE BRYAN**  
"Drunk on You"

**BLAKE SHELTON**  
"Neon Light"

**LEE BRICE**  
"Drinking Class"



The week of August 22, 2015

## TOP 25 BILLBOARD ALBUMS

TW	LW	TITLE / ARTIST
1	3	<b>MONTEVALLO</b> SAM HUNT
2	1	<b>ANGELS AND ALCOHOL</b> ALAN JACKSON
3	17	<b>GREATEST HITS SO FAR ...</b> ZAC BROWN BAND
4	5	<b>JEKYLL + HYDE</b> ZAC BROWN BAND
5	4	<b>SOMETHING MORE THAN FREE</b> JASON ISBELL
6	6	<b>THE OUTSIDERS</b> ERIC CHURCH
7	7	<b>PAIN KILLER</b> LITTLE BIG TOWN
8	15	<b>IGNITE THE NIGHT</b> CHASE RICE
9	8	<b>OLD BOOTS, NEW DIRT</b> JASON ALDEAN
10	10	<b>ANYTHING GOES</b> FLORIDA GEORGIA LINE
11	9	<b>JUST AS I AM</b> BRANTLEY GILBERT
12	12	<b>NOW THAT'S WHAT I CALL COUNTRY, VOLUME 8</b> • VARIOUS ARTISTS
13	2	<b>THE BLADE</b> ASHLEY MONROE
14	22	<b>BRINGING BACK THE SUNSHINE</b> BLAKE SHELTON
15	11	<b>PAGEANT MATERIAL</b> KACEY MUSGRAVES
16	13	<b>CRASH MY PARTY</b> LUKE BRYAN
17	16	<b>SPRING BREAK ... CHECKIN' OUT</b> LUKE BRYAN
18	14	<b>DJANGO AND JIMMIE</b> WILLIE NELSON & MERLE HAGGARD
19	—	<b>GRAVITY</b> BIG & RICH
20	20	<b>THE BIG REVIVAL</b> KENNY CHESNEY
21	21	<b>BRINGIN' IT HOME (EP)</b> BIG SMO
22	23	<b>GREATEST HITS: DECADE #1</b> CARRIE UNDERWOOD
23	19	<b>COLE SWINDELL</b> COLE SWINDELL
24	26	<b>SOUTHERN STYLE</b> DARIUS RUCKER
25	18	<b>ABOUT TO GET REAL</b> EASTON CORBIN

## TOP 25 BILLBOARD SINGLES

TW	LW	TITLE / ARTIST
1	2	<b>KISS YOU IN THE MORNING</b> MICHAEL RAY
2	4	<b>LOVING YOU EASY</b> ZAC BROWN BAND
3	3	<b>YOUNG &amp; CRAZY</b> FRANKIE BALLARD
4	8	<b>HOUSE PARTY</b> SAM HUNT
5	7	<b>HELL OF A NIGHT</b> DUSTIN LYNCH
6	1	<b>KICK THE DUST UP</b> LUKE BRYAN
7	9	<b>CRASH AND BURN</b> THOMAS RHETT
8	5	<b>ONE HELL OF AN AMEN</b> BRANTLEY GILBERT
9	6	<b>TONIGHT LOOKS GOOD ON YOU</b> JASON ALDEAN
10	10	<b>BUY ME A BOAT</b> CHRIS JANSON
11	12	<b>JOHN COUGAR, JOHN DEERE, JOHN 3:16</b> • KEITH URBAN
12	11	<b>LOSE MY MIND</b> BRETT ELDRIDGE
13	14	<b>SAVE IT FOR A RAINY DAY</b> KENNY CHESNEY
14	13	<b>LIKE A WRECKING BALL</b> ERIC CHURCH
15	15	<b>FLY</b> MADDIE & TAE
16	16	<b>GONNA WANNA TONIGHT</b> CHASE RICE
17	19	<b>ANYTHING GOES</b> FLORIDA GEORGIA LINE
18	18	<b>LET ME SEE YA GIRL</b> COLE SWINDELL
19	17	<b>REAL LIFE</b> JAKE OWEN
20	20	<b>NOTHIN' LIKE YOU</b> DAN + SHAY
21	22	<b>BREAK UP WITH HIM</b> OLD DOMINION
22	23	<b>LONG STRETCH OF LOVE</b> LADY ANTEBELLUM
23	21	<b>I'M TO BLAME</b> KIP MOORE
24	24	<b>BURNING HOUSE</b> CAM
25	25	<b>RUN AWAY WITH YOU</b> BIG & RICH

## TOP 10 AMERICANA AIRPLAY

TW	LW	TITLE / ARTIST
1	1	<b>SOMETHING MORE THAN FREE</b> JASON ISBELL
2	2	<b>THE TRAVELING KIND</b> EMMYLOU HARRIS & RODNEY CROWELL
3	3	<b>PAGEANT MATERIAL</b> KACEY MUSGRAVES
4	4	<b>STILL</b> RICHARD THOMPSON
5	5	<b>DJANGO AND JIMMIE</b> WILLIE NELSON & MERLE HAGGARD
6	9	<b>WATKINS FAMILY HOUR</b> WATKINS FAMILY HOUR
7	10	<b>CALL ME INSANE</b> DALE WATSON
8	13	<b>DIDN'T IT RAIN</b> AMY HELM
9	6	<b>TRAVELLER</b> CHRIS STAPLETON
10	11	<b>LARRY CAMPBELL &amp; TERESA WILLIAMS</b> LARRY CAMPBELL & TERESA WILLIAMS

SOURCE: AMERICANA AIRPLAY CHART

## rdio TOP 5 TRENDING COUNTRY SONGS\*

TW	TITLE / ARTIST
1	<b>KICK THE DUST UP</b> LUKE BRYAN
2	<b>TAKE YOUR TIME</b> SAM HUNT
3	<b>DRUNK ON A PLANE</b> DIERKS BENTLEY
4	<b>WHAT DO YOU WANT</b> JERROD NIEMANN
5	<b>IF IT TAKES A LIFETIME</b> JASON ISBELL

## TOP 5 TRENDING COUNTRY/AMERICANA/SOUTHERN ALBUMS\*

TW	TITLE / ARTIST
1	<b>KILL THE LIGHTS</b> LUKE BRYAN
2	<b>MICHAEL RAY</b> MICHAEL RAY
3	<b>HITS AND RARITIES</b> SHERYL CROW
4	<b>TOBY KEITH'S 35 BIGGEST HITS</b> TOBY KEITH
5	<b>IF I'VE ONLY ONE TIME ASKIN'</b> DANIEL ROMANO

\*DATA FROM AUG. 10, 2015

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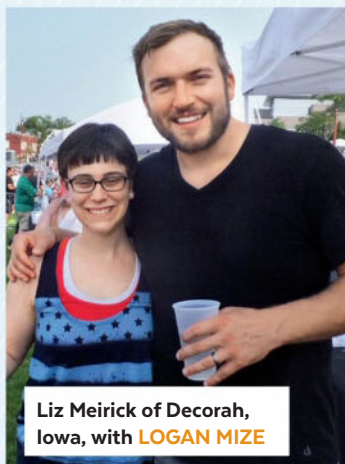
Courtney Griffin of Grantville, Ga., with **LAUREN ALAINA**



**FRANKIE BALLARD** with Jessica Pennington of Croswell, Mich.



**KEITH URBAN** with Erin Evans of Yorba Linda, Calif.



Liz Meirick of Decorah, Iowa, with **LOGAN MIZE**



Lauren Smith of Morris County, N.J., with **DIERKS BENTLEY**



Sarah Lukowski of Hebron, Conn., with **SCOTTY McCREERY**

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# WORDSEARCH

Compiled by John Reiman

## COLE SWINDELL

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W L N R E H T U O S A I G R O E G V K T  
K Y E K S I H W E H T H T R O W T N I A  
S R L D G L E N N V I L L E G A C M R H  
O E Q J N S D T F D C I E V M R Z I E T  
N E T S W I O H Y Y H U T K D T T C T F  
Y R P D A D W I L L I A M K E I T H S O  
A C C A T T N S G S L O E U I S E A A E  
T C R E E B H I Y R L C S L S T H E O M  
V M A H R U O S E E I H E U S O R L C O  
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F T B O O I I O Q O D N L N S A D U A V  
O G E V W S O L C S T G Q V K R R L C R  
A M L R N D N L O R A C Y T T E B M O M  
E L L I V H S A N S O R B R E N R A W C

AIN'T WORTH THE WHISKEY  
BRANTLEY  
CHILLIN' IT  
CHRIS YOUNG  
COLDEN RAINEY SWINDELL  
CRAIG CAMPBELL  
DAD WILLIAM KEITH  
FGL  
GEORGIA SOUTHERN  
GET ME SOME OF THAT

GLENNVILLE, GA  
HOPE YOU GET LONELY...  
JESSIE  
LET ME SEE YA GIRL  
LUKE BRYAN  
MICHAEL CARTER  
MOM BETTY CAROL  
NEW ARTIST OF THE YEAR  
OUTTA MY HEAD  
ROLLER COASTER

SCOTTY McCREERY  
SIGMA CHI  
SONGWRITER  
SONY/ATV WRITER  
THE DOWN HOME SESSIONS  
THIS IS HOW WE ROLL  
THOMAS RHETT  
WARNER BROS. NASHVILLE  
WATER TOWER TOWN  
WILLIAM



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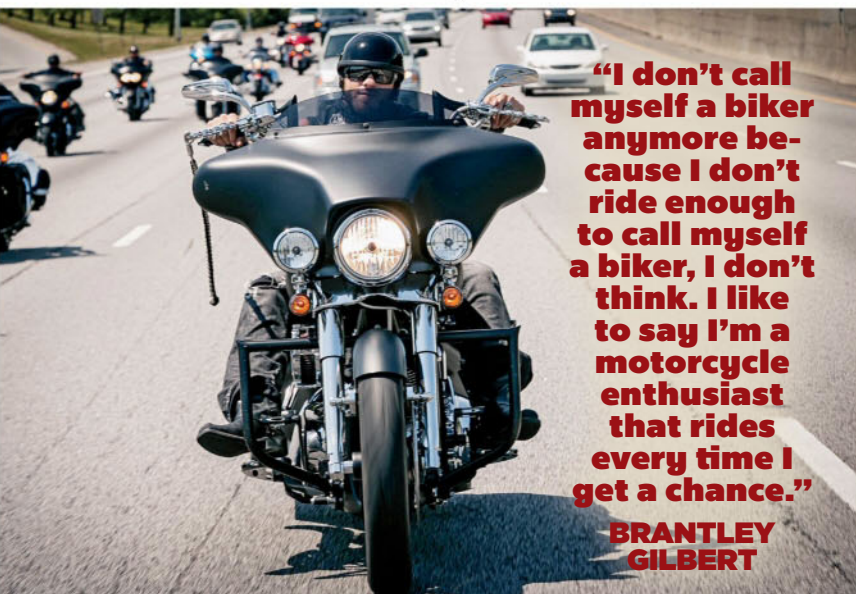
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**"I don't call myself a biker anymore because I don't ride enough to call myself a biker, I don't think. I like to say I'm a motorcycle enthusiast that rides every time I get a chance."**

**BRANTLEY GILBERT**

## LYNN ANDERSON BY THE NUMBERS

**1 GRAMMY**

**2 ACM Top Female Vocalist awards**

**5 BILLBOARD NO. 1 SONGS**

**29 CMT 40 Greatest Women of Country ranking**

**34 STUDIO ALBUMS**



**"Over my 20-year career, I'm most proud of my children, staying loyal to my wife and being a good husband and daddy. It's an aw-shucks answer, but any man who's not more proud of his family than his job has his priorities jacked up"**

**PAT GREEN**



## TEXAS EMOJI HISTORY 101

The "Come and Take It" Flag, depicting a cannon and lone star, was raised by Texas settlers at the Battle of Gonzales—the first military engagement of the Texas Revolution—in October 1835 after Mexico attempted to retrieve a cannon that had been granted to the town of Gonzales for protection against Comanche raids.



## Girl Power

When "Girl in a Country Song" climbed to No. 1 on the *Billboard* Country Airplay chart in 2014, **MADDIE & TAE** became the latest female duo to record a *Billboard* No. 1 hit, following in the esteemed footsteps of The Davis Sisters (1953), The Judds (1984–1989) and The Wreckers (2006).

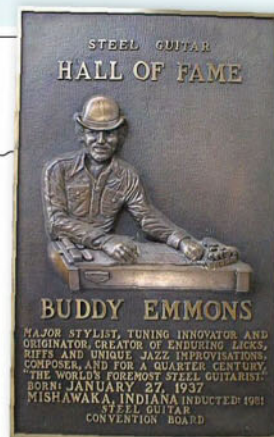


## STEEL LEGEND

**BUDDY EMMONS,**

who passed away on July 21, 2015, was inducted into the Steel Guitar Hall of Fame in St. Louis in 1981.

His HOF plaque reads, "Major stylist—ist, tuning innovator and originator, creator of enduring licks, riffs and unique jazz improvisations, composer, and for a quarter century, 'The world's foremost steel guitarist.'" "The world's foremost steel guitarist."







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